

BEYOND THE SOUND

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Pascal Broccolichi
Pierre Laurent Cassière
Joe Chan
Jasper Fung
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Phoebe Hui
Bertrand Lamarche
Eddie Ladoire
Cécile le Talec
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INTRODUCTION

About Le French May

關於法國五月

Established in 1993, Le French May is one of the largest cultural events in Asia. With more than 120 programmes presented across two months, it has become an iconic part of Hong Kong's cultural scene that attracts approximately 2 million visitors each year.

The objectives of Le French May are to touch everything, to be everywhere and for everyone.

To touch everything by showcasing the most diversified art forms: from heritage and contemporary arts, paintings and design, to classical music and hip-hop dance, cinema and new circus.

To be everywhere by bringing performances to various venues and districts, including the unusual and unexpected: from cultural centres and shopping malls, to public spaces, the racecourse and Victoria Harbour.

For everyone because the Festival aims to reach out to the entire community by developing educational programmes, talks, guided tours, workshops and masterclasses, including those that directly benefit the young and less-privileged.

For 23 years, Le French May has been both truly international and distinctly local and wishes to contribute to the unique appeal of Asia's World City.

Le French May received the "Gold Award for Arts Promotion 2008" from the Hong Kong Arts Development Council.

1993年首辦的法國五月藝術節，是亞洲最大型的文化盛事之一。每年五至六月，法國五月均會於兩個月內舉辦超過120場文化活動，吸引逾二百萬人參與；在文化藝術發展蓬勃的香港，法國五月藝術節已是一項年度主要盛事。

法國五月藝術節的目標是無所不包、無處不在、無眾不歡。

法國五月無所不包，展現最紛繁的藝術種類，從傳統到當代藝術、從繪畫到設計、從古典音樂到嘻哈街舞，從電影到新馬戲，為觀眾搜羅最優秀的作品。

法國五月無處不在，將表演及展覽帶到不同地區與場所，從文化中心及大型商場、從公共空間到馬場以至維港等等，進駐最不尋常、最令人意想不到的地方。

法國五月無眾不歡，透過外展教育計劃、座談會、導賞團、工作坊及大師班，觸及不同社群，惠及年輕人及弱勢群體。

23年來，法國五月藝術節立足本地、放眼國際，配合香港的城市歷史及定位，為作為亞洲國際都會的香港，增添璀璨魅力。

2008年，香港藝術發展局頒發「藝術推廣獎」金獎予法國五月藝術節，表揚法國五月的藝術活動推廣成績。

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by Anne Laure Chamboissier

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The exhibition *Beyond the Sound*, conceived as a dialogue between French and Hong Kong artists, is an invitation to an acoustic journey in the field of creative art by way of various systems: sculpture, installation, video...

The notion of listening is central to the context in which the exhibition is incorporated, which is to say the metropolis of Hong Kong, where our ears are constantly bombarded by sounds which, for the most part, escape our attention, and ever rarer places of shared listening.

These artists are informed by common concerns whose outlines I shall try to sketch around two huge topologies, the acoustic landscape—the soundscape—and the perceptive experience to which sound invites us, and whose boundaries remain porous.

The soundscape concept was developed in the 1960s in musical theory by the Canadian Raymond Murray Schafer, and in particular in his reference book, *The Soundscape, our Sonic Environment and the Tuning of the World*, published in 1977. According to him, the soundscape describes what fashions and composes a landscape from an acoustic or sonic viewpoint, aesthetically, historically and geographically as much as culturally. The practice resulting from this concept is called field recording. A practice re-enacted by artists as part of installation arrangements and offering an augmented and poetic reality of a given territory.

In 2010, Pascal Broccolichi designed *Table d'harmonie/ Sounding Board*, a piece produced in different versions in relation to the context of the place in which it is installed, while at the same time proceeding from the same mythology in the production process. After Rennes (France), Jigon (Spain), Courtrai (Belgium) and Riga (Lithuania), a new version of the work is being made in Hong Kong. In its installation, the work is being organized in two stages: the underwater recording in Victoria harbor and the installation of the visual grid in which this sonic matter is incorporated. Two landscapes are thus drawn, a soundscape and another visual scape, which intermingle and lead the spectator to his/her own listening experience.

Cédric Maridet's works are usually based on a specific socio-cultural context as is illustrated once again by this installation titled *Parhelia*, a stage in a larger work currently being developed. After a residency in October 2014 in the Svalbard archipelago, formerly called Spitzbergen, he went to the ghost town of Pyramida. Used to recording urban and subtropical environments, he was faced with a new situation, that of a windswept desert.

The typical feature of wind is that it is not acoustic or sonic as such, and only becomes sonic when it confronts other elements. Through recordings using different microphones, and confronting them with elements found on the spot, he tried to single out a certain variety of sound, and paradoxically offers us, through this installation, an experience marked at the same time by the absence of sound.

Edwin Lo, hailing from Aberdeen and a family of fishermen, has been influenced since his childhood by the acoustic and sonic memory of that part of the world, translated by *Sea Wall*. After making recordings of Aberdeen's west dyke at different periods, in the end he decided to keep just the material quality of the sound of boats and more particularly the noise of their engines, and the throbbing of ships... In this installation, the listening apparatus chosen by the artist involves headphones putting the visitor in a situation where he/she privately receives the sound.

With the *Piece Jing Ting*, Joe Chan also finds the source of this work in his own personal history. Hailing from a rural area in Yuen Long district, he lived in a traditional Chinese house and focused his attention, on rainy days, on the sound of raindrops drumming on the roof tiles. The system devised is that of a sculptural installation borrowing the structure of the traditional roof, beneath which the visitor is invited to take a seat and share with him his experience which here, too, has to do with intimacy and privacy.

The process of recording sounds in a given place, which goes hand-in-hand with a task of composition, is an approach that we also find in Eddie Ladoire's work. In Hong Kong, he offers us a fourth opus of his piece titled *Intimacy*, in which the distinctive feature is that it has been conceived in relation to a given architectural place. Starting from the actual exhibition venue, i.e. the Comix Home Base in the Wanchai district, and using previously drawn up specifications, he proceeds to make a recording of the place, be it on its edges or inside it. These sound fragments, frozen in time, are then mixed with electro-acoustic compositions made, among other things, of micro-fictions, and conversations... Wearing headphones, visitors are invited to stroll throughout the place, where they will then waver between reality and fiction.

With the piece *Many Small People/Viele kleine Leute*, Jasper Fung compares two geographically different territories. This sound piece is composed of recordings of protest events in Hong Kong and at the site of the old Berlin wall in Germany. With these sound fragments, which are overlaid on each other, the artist creates a non-existent soundscape, but one

where certain historic events, inherent to each one of these places, seem close to him.

For many years, the video-maker Pierre-Jean Giloux has worked closely with the composer Lionel Marchetti. With *Invisible Cities*, he focuses this work around the megalopolis of Tokyo. And using a long tracking shot, he gradually takes the onlooker from a real city towards new virtual urban forms. The sound work emphasizes these different metamorphoses, and paces the progress actually within the landscape, using sounds recorded by Lionel Marchetti while photos are being taken, and videos filmed. The artist and the composer have thus played on the same parameters, starting, that is, with recognizable referents and extending them towards more abstract forms.

Using perceptibly different processes, each one of the artists offers us varied sound topographies of places. What is involved, for them, is not the mere fact of documenting them, but rather inviting the spectator to concentrate on the inner world of sounds. Work on the soundscape thus becomes, strictly speaking, a work on perceptive plasticity. The perceptive experience which sound invites us to take part in is one of the other important parameters of the show; here again, the question of listening is central.

As in many of these works, Cécile le Talec explores the perception of space in its sonic dimension with *Panoramique Polyphonique*. The first approach to this architectural arrangement (impressive sound tapestry) is first of all visual. It is necessary to negotiate the threshold of this architecture so that a movement detector will trigger a sound track, composed of recordings of “vibration songs” of the earth and “songs of the stars”. Headphones, which are available, continuously diffuse the sound of a musical composition made using bird song and whistled words. Visitors are confronted with an experience that is both auditory and perceptive, in which different kinds of sounds are superposed in one and the same space.

Pierre Laurent Cassière is interested as much in the field of art as in the science which fuels his research. In his works, he likes playing with the limits of perception, as is illustrated by *TACT²* and *Distorsions*, with diametrically opposed physicality.

The former plays with a form of invisibility, with the vibration of the wall only being perceptible through the sense of touch. The latter comes across through its sculptural presence composed of three mirrors hanging vertically from wooden supports, with their steel sheets adopting different vibratory states which fragment, blur and multiply the reflections. The artist invites the visitor not only to hone his attention to the sound but also to confront it in a bodily way.

This is also the case with Bertrand Lamarche's *Untitled*. In this installation, the artist explores the acoustic and vibratory effects of different elements: an amplifier and two loudspeakers, one of which is connected to a turntable by a wire several yards long, on which a dub plate—a fragile disk made of acetate—spins. By means of jolts, the vibrations emitted on the surface of the loudspeaker cause the wire to undulate, like an oscillogram, which the arm of the turntable keeps

in an uncertain equilibrium, on the verge of groove jumping. The space is thus invaded by an atmosphere that is at once throbbing and disconcerting.

Pierre Bastien and Phoebe Hui focus on the acoustic properties inherent to objects and invite us to a perceptive experience of sound centered on the attention paid to on the face of it commonplace objects, belonging to the daily round, and the way we hear them. In Pierre Bastien's *Paper Orchestra*, the paper becomes the central element of an automatic fourteen piece orchestra. Under the action of bellows and fans, the orchestra rustles, clicks, dances and amplifies the sounds, to which are added paper drums as well as organs. The artist invites us to an auditory, musical and poetic experience.

Where Phoebe Hui's *Vexation* is concerned, in which the sculptural arrangement also stems from the instrument, it has been devised to play Erik Satie's piece *Vexations* (1893). The artist relies on drawing equipment by playing on its acoustic properties. The different tones are obtained by variations of pencil shades on the sounding board. The contact between the sound circuit and the pencil marks produces an audible music.

Pastoral Music of Samson Young is a set composed of works of various kinds: a score and a video record of a performance *Nocturne*. For his performance, he collected video footage found of night bombing (Gaza Strip, Isis, the Gulf War, etc.) from the Internet. These videos muted, the artist recreates, in real time, the sound of explosions, gunshots and debris as realistically as possible, using household objects and techniques « live-Foley ». He plays with the sound properties of some objects to make a reconstruction of events politically charged.

The multifaceted work of the visual artist and musician Rainier Lericloais mainly explores the links between visual arts and music. And even if the works *Journal* and *Abstrakt* are noiseless, they also talk to us about the material nature of sound through the trace left over by the recording, and about the experience of listening through the idea of reproduction.

While trying to make the works in the exhibition dialogue around two major topologies, the boundaries for some of them turn out to be extremely porous. The sound art field is actually, by its very nature, hybrid and interdisciplinary, which goes to make a rich and complex world. The issue of the acoustic and the visual is intrinsically connected by the mental projection introduced by sound. And its above-mentioned different arrangements often propose specific modes of listening. On this stroll through the show, spectators are thus confronted with their perceptive habits in order to open up the field to new cognitive and sensory spaces.

眾聲之外

安妮洛·珊布絲雅

「眾聲之外」是一次聽覺遇上聲音的旅程，一次法國與香港藝術家的對話，一次匯聚聲音、裝置、影像、雕塑等等不同藝術形式的創作盛宴。

展覽的內容，環繞「聆聽」此一體驗。活在香港這繁囂城中，身過無時無刻都充斥著各種聲音，但它們卻只能在腦海裏匆匆略過，我們無法將聲音分享、細味。今次參展的藝術家作品均圍繞以下兩大重點展開對話，包括聲音所描繪出的風景——「音景」，以及聲音帶給我們的多元感官體驗，不獨是聽覺。

上世紀六十年代，由加拿大作曲家雷蒙·梅利·舒佛提出「音景」的概念，相關論述可見於他1977年出版的著作《音景、聲音環境與世界轉變》；舒佛認為，音景即是以聲音為本，從藝術、歷史、地理及文化等角度出發，構築而成的一種氛圍。「環境錄音」正是以此為目的進行，藝術家將之融入裝置藝術中，詩化地重塑出現實中的一個環境，並以藝術手法將之擴展。

2010年，帕斯卡爾·布可告力奇創作出《音板》，一個始終按同樣原理運作，但因應所在之地而不斷變化的作品。在法國雷恩、西班牙希洪、比利時克特雷特及拉脫維亞里加等地展出後，《音板》的全新版本將在香港與觀眾會面。這個裝置有兩個層次：維多利亞港的水底錄音，以及一系列的視覺藝術作品。這項裝置同時營造出音景與視覺景象，兩者相匯，引領觀眾投入其個人聆聽體驗當中。

西杜力·馬希德的作品，則通常建基於一個特定的社會文化背景，今次展出的Parhelia亦然。馬希德目前正在進行一項大型創作，Parhelia是其中一部份。2014年10月，馬希德旅居於北歐斯瓦爾巴群島（舊稱斯匹次卑爾根）一段時間，後前往現已荒廢的俄羅斯金字塔鎮；與過往習慣採錄的都市或熱帶環境不同，馬希德今次面對的，是風聲呼嘯的荒漠。

風本身是無聲的，只有在碰撞其他事物時，才會發出聲音。馬希德利用不同咪高峰與各式現場物件碰撞，形塑出一種獨特的聲音質感；吊詭的是，他正是要透過這個聲音藝術作品，讓參觀者感受無聲之聲。

羅潤庭 (Edwin Lo) 成長於香港仔漁民之家，漁村的種種聲響深烙於腦海。羅為創作出今次展出的作品《海牆》，於不同時期在香港仔西堤採聲，純粹地展現漁船、其引擎聲與船之間相互碰撞的聲音質感。在《海牆》中，參觀者將透過藝術家特選的耳筒聆聽，進入一個只有聲音的私領域。

陳翹康 (Joe Chan) 的作品《靜聽》，同樣是創作者對自身個人經歷的一次回溯。陳翹康成長於元朗農村，居於傳統中式房屋之中，每逢細雨紛落，瓦屋頂便會生出點滴雨聲。陳翹康的聲音藝術裝置是一個雕塑，參考傳統瓦房頂的結構而造，觀展者可在簷下稍坐，分享陳翹康的經歷，他切身又私密的記憶。

2012-2014年間，楊嘉輝 (Samson Young) 一直於一個地緣政治重地——由河道與鐵絲網區隔的中港邊界創作，成果就是《暴力邊界計劃》。楊嘉輝錄下分隔兩地的物事與地點的聲音，製作出一個中港邊界的聲音庫存，並根據採錄得來的聲音，編寫成音樂作品，再將之謄寫為樂譜。這個巨型裝置，結合了聲音與樂譜的視覺圖像。

除楊嘉輝外，艾迪·勒杜瓦亦在一個特定地方採錄聲音，並將之譜成音樂作品。今次來港參展，勒杜瓦攜來其第四項聲音藝術作品《親密》。《親密》的最大特色就是它與建築物空間之間的關係。《親密》結合勒杜瓦早前採錄的聲音，配合展出場地灣仔動漫基地的錄音，描繪一個地方的內與外。

這些聲音片段，凝結在時間之中，再經藝術家之手與電子編曲、小小說誦讀與對話融合……戴上耳筒的觀展者，將漫遊於真實與虛幻之間。

馮俊彥 (Jasper Fung) 則在《芸芸眾生》中，將兩個相異地域互相比較：香港的示威現場與德國柏林舊圍牆。馮俊彥將兩地的錄音片段交疊，創建出一個不存在於現世的空間，將他自身感到牽絆的兩地歷史事件融於這片空間之內。

多年以來，影像藝術家皮耶·讓·智盧，與作曲家里昂內爾·馬雪堤合作無間。在《看不見的城市》中，智盧以日本東京為創作中心，利用超長鏡頭將觀者由現實中的城市，帶到虛擬的新形都會中；作品中的聲音則著重呈現這份變化，始終與影像的

更幻亦步亦趨。在智廬拍攝時，馬雪堤同步錄下聲音，藝術家與作曲家透過作品，由可辨認的現世，逐步拓闊至抽象境界。透過不同的創作過程，今次的參展藝術家各自展示了不一樣的聲音演繹。他們不僅僅採錄聲音，同時還希望觀者能夠進入聲音的內部世界。嚴格來說，構築音景是盡展感官可塑性的創作過程。

聲音帶給我們的感官體驗，是今次展覽的重點之一，當中「聆聽」的體驗至為關鍵。

與展覽內多項作品一樣，塞西爾·勒·德里的作品《pan-oramique poliphonix》深入探討聲音維度中的空間關係。這項展品是一張厚重的有聲掛氈，觀者首先感知到的是視像衝擊；觀眾需要跨過一度門檻，探測器感應到觀眾的動作，會觸發一段聲帶播放，聲帶中錄有大地的「顫動之歌」及「星辰之歌」。現場亦提供耳筒，不段播出由鳥語與輕聲細語編成的樂曲。觀眾的聽覺與感覺同時有所體驗，不同的聲音交織在同一個空間裏。

皮耶·羅朗·加西雅則對藝術與科學同樣感興趣，同時進行兩者的研究。加西雅喜愛探尋感官的極限，今次的《TACT²》及《畸變》正正反映出這一點，作品中由截然相反的物體組成。《TACT²》的主體是呈現隱形的形式，一度牆正在顫動，但觀眾只有在觸碰牆壁時才會感覺到。《畸變》則是三面懸在木結構上的鏡子，有著雕塑般的外觀，結構中的鋼片會以不同頻率顫動，將鏡子的反映切割、模糊、分散。在這件作品中，加西雅不只向觀眾展示了自己對聲音的關注，更希望以一個物理上的形式，加深觀眾的體會。

貝特朗·勒馬殊的《無題》，則探索不同元素的声音及顫動效果。裝置由一個擴聲器及兩個揚聲器組成，一個揚聲器以一道長約數米的電線，連接一部唱機，播放一張以醋酸纖維製成的易碎唱片，擴音器播出跌宕的聲音，令電線出現波動，而唱機的唱針即一直維持著一種隨時失控跳針的平衡之中，整個空間被一種悸動不定、惶惑不安的氣氛籠罩。

皮耶·巴斯迪安與許芳華，不約而同專注於不同物件固有的聲音，並引領觀眾感受一次特有的聽覺體驗，細聽日常物件的聲響。巴斯迪安的《紙樂團》中，一張紙成為了一組14分部組作的樂團。透過揚起、扇動這張紙，「樂團」隨即沙沙作響，舞動著、擴展著樂章，紙鼓及紙風琴會漸次加入，令觀眾同時聆聽到聲音、音樂與詩篇。

許芳華的《煩惱》，同樣是一個類似樂器的裝置，用以演奏法國作曲家薩蒂1893年的同名作品《煩惱》。許芳華利用繪畫工具發出聲音，以音板上不同濃度的鉛筆素描色塊，發出不同音高的音符，發聲的電路與鉛筆素描色塊連接，奏起悅耳音樂。

楊嘉輝的《原野牧歌》則是樂章與影像紀錄的結合。楊在網上搜集加沙、伊斯蘭國及波斯灣戰爭的夜爆片段，將片段靜音，再利用家居物件及「現場音效配音」（Live Foley）技術，盡量逼真地為影片自行配上實時的爆炸聲、槍聲及建築物倒塌的聲音，以個別物件的聲音物件，重塑一次又一次的轟炸。

集視覺藝術家與音樂家於一身的蘭尼埃·勒希歌利，作品素來有著多樣的面向，主要探索視覺藝術與音樂的結連。今次展出的《報紙》與《抽象》均為無聲作品，卻透過錄音留下的痕跡，突顯出聲音的物質性，並以再現的概念，細致描繪聆聽此一體驗。

今次展覽展出的作品，圍繞兩個重點去對話，但不同作品之間的界限並不明確，互為滲透。聲音藝術領域本質上就是駁雜、跨界的，是一片豐富多彩亦非常複雜的天地。聽覺與視覺，透過聲音在認知中的投射，互相連繫，不同的聲處理手法，亦令聆聽的體驗越見多樣。參觀這個展覽時，觀眾平常的感知習慣將被挑戰，從而開拓出嶄新的認知及感官空間。

CECILE LE TALEC

塞西爾·勒·德里

Panoramique Poliphonix, 2011.

Weaving, cotton, wool, silk, bamboo son, son photo Lumiscent

Production : Cité Internationale de la Tapisserie
d'Aubuisson, Courtesy School Gallery, Paris

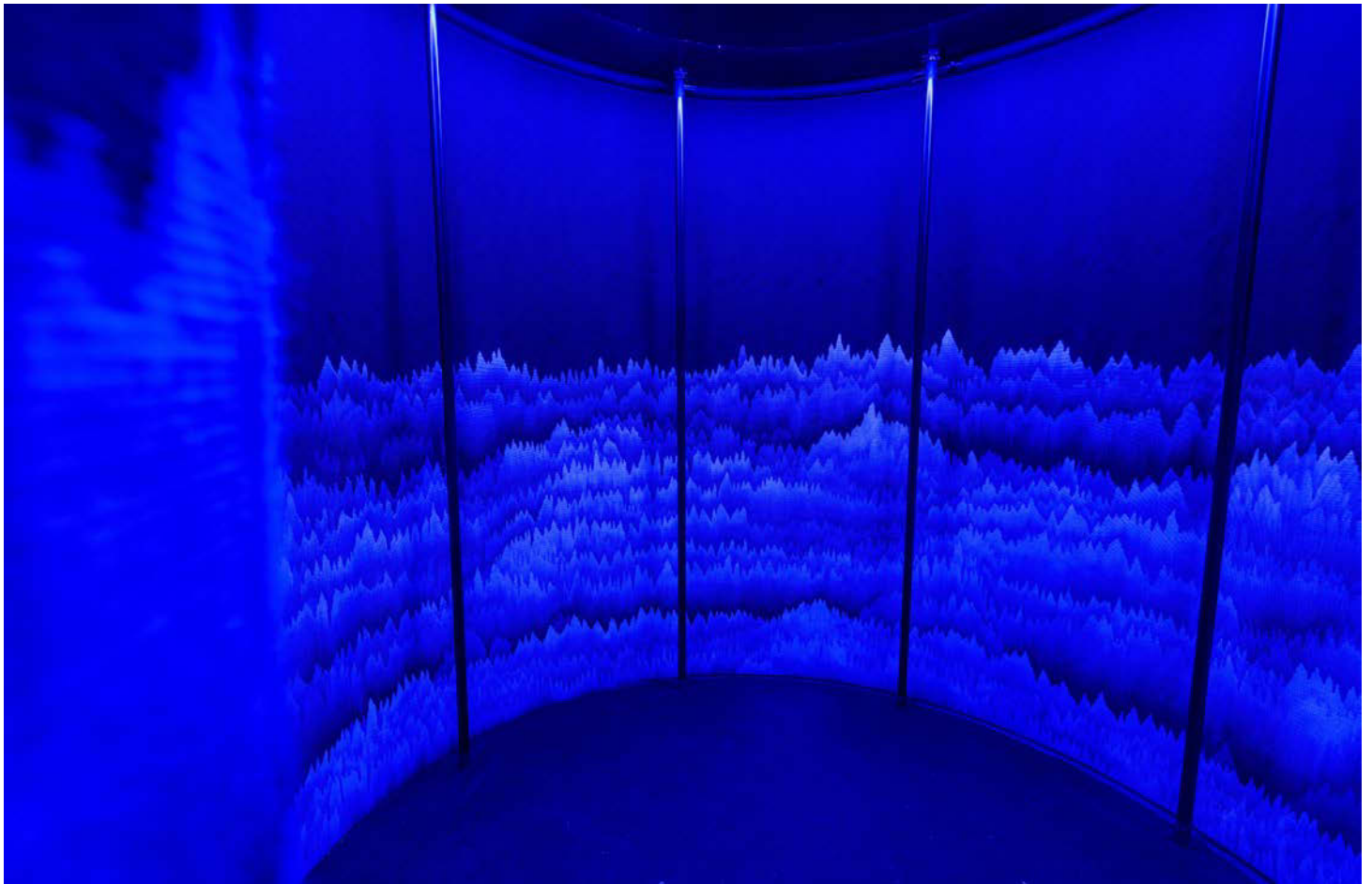
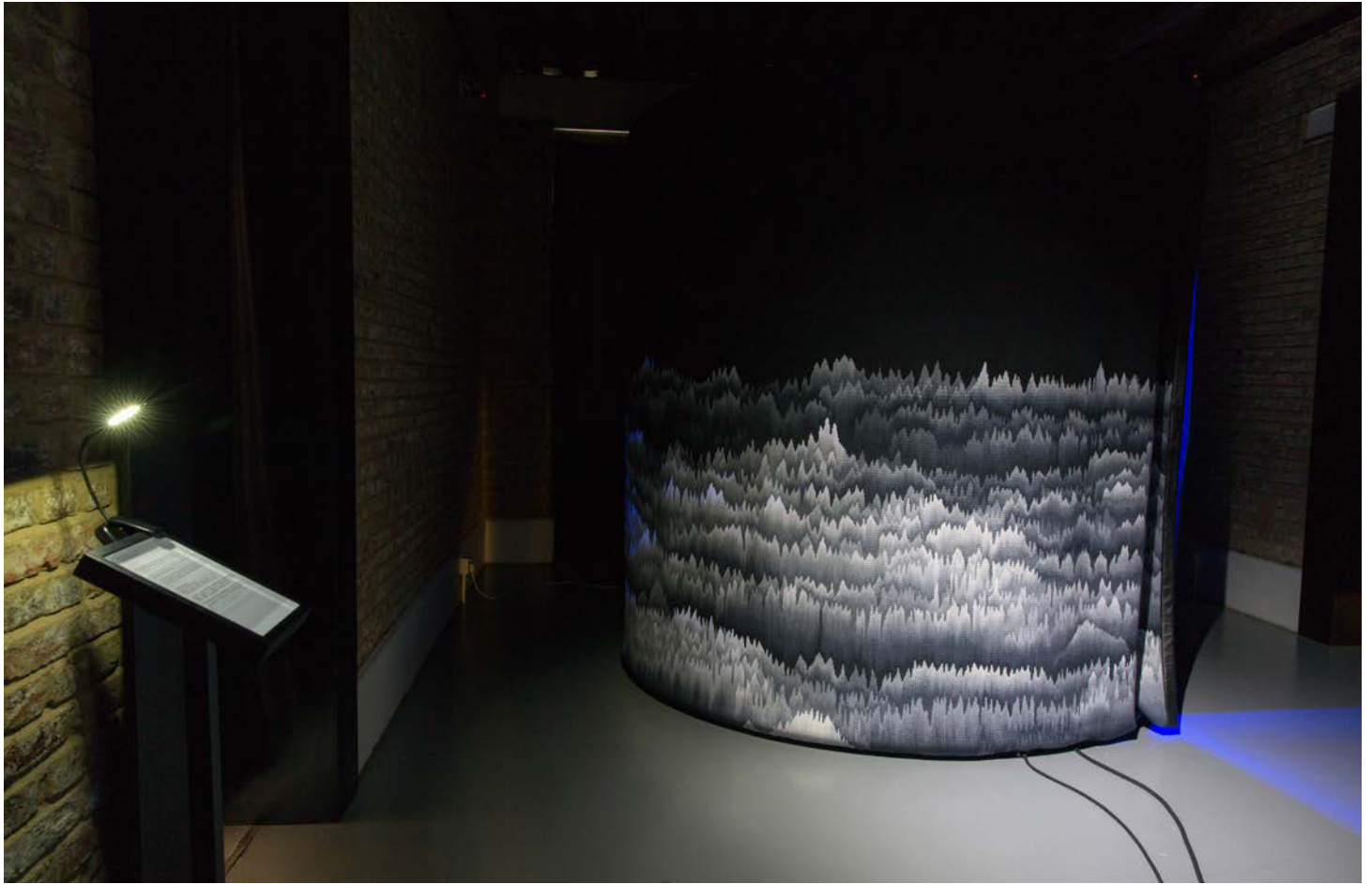
This installation is a woven and acoustic architectural arrangement. When the spectator enters the structure, a movement detector triggers a sound track. Audiophones (earphones) are woven and visible in the tapestry, continuously diffusing the sound of a musical composition which is made using bird song and whistled words.

編織品, 木棉, 羊毛, 絲綢, 竹簾, 發光照片

由奧比松國際掛毯中心製作, 鳴謝 School Gallery, Paris

此裝置結合了編織品與聲音建構。當觀眾進入裝置, 活動探查儀會觸發一段聲音。這段聲音由「土地」振動的音樂與「星際的音樂」組成。耳機在纏繞在掛毯中, 清晰可見, 不斷廣播著由鳥語和絮語製成的音樂。





Interview with CECILE LE TALEC

You're developing your work on sound through various systems and arrangements which stem from installation and sculpture. This question to do with the perception of space in its acoustic dimension seems to be recurrent in your work. Could you explain for us why, based on two precise examples?

The issue of space has in fact been recurring in my work for many years. When I produced my first sound works in 1995, 10m³ d'espace sonore/10 sq.m. of sound space, the issue of the perception of space in an acoustic dimension was already present. That sound sculpture was presented in the form of an architecture measuring 2.5 x 2.5 x 2.5 metres. A black cube whose sides are made of reflecting black barrisol film are drawn tight on metal stretchers. Inside the closed, dark space, a looped magnetic sound tape broadcasts the sound of the structure's touch. I wanted to let people listen to the touch of the architecture in which the spectator was immersed, and offer a blind experience of an architectural cell. The sonic translation of a three-dimensional space represents a first phase in my research. The issue of listening to a sound that projects a mental drawing or an image through the experience of touch still interests me today. The memory of a piece of music or a noise brings on a state of momentary blindness. Eyes in vagueness, the ear in suspense, the silent inner music: alexism. I recently made a video film titled *Fugue* in which you see, projected on a black screen, the two hands of a pianist playing a JS Bach score, performing in silence and with no keyboard. The hands are covered with white paint and each finger leaves a trace, a mark in the place where the keys are touched.

The drawing is created by skimming over the invisible keyboard, the music can't be heard, but it's perceptible by the music-loving viewer who's acquainted with the score. In those two works made 20 years apart, one and the same question is raised: letting sound be touched and seen by the body in silence. Architecture, landscape, and objects are all the spaces, media and boxes of noises, sounds and notes.

For several years you've also been imagining the issue of sound through the question of language or more exactly non-verbal languages. You've undertaken this research during numerous journeys abroad: Mexico, China... I'd like you to talk about this too.

What interests me, as an artist, is the possible meeting between music and language. Music makes it possible to communicate without words. Whistled language is a language that contains them all: spoken tongues and languages sung by birds. Sound and

space have always represented basic areas of exploration in my artistic praxis. My sound works, sculptures and installations prior to the "discovery" of language as matter, sought, initially, to let people hear and perceive the space, architecture and environment in which they were incorporated. Then the voice appeared to me like a form of inexhaustible matter with nothing less than a plastic and poetic potential.

I started to work on whistled language—silbo gomero—some fifteen years back. The discovery of this language helped me to see the issue of language in a musical dimension. Whistled language is a proto-language. Now, proto-language is music. The language of birds spoken by human beings: between music and words. It is the only language in the world which uses the topography of the territory as a sound box. The transmitter and the receiver of whistled messages must obligatorily listen closely to the world roundabout because their geographical remove calls for an absolute concentration on peripheral acoustic details and events.

These mysterious whistled languages, defined as "mirror" languages by scientists, all refer to spoken languages: Basque in the Pyrenees, Spanish in the Canary Islands, Buyi in China, Chinantec in Mexico, and Turkish in Kuskoy. Whistled words are a melodic transposition of words uttered in the original tongue. Words are kinds of amplified phonemes.

I've produced many sound and musical works around and with whistled language: video films, concerts, performances, and installations. The issue of language, its musical transposition, and the different forms of transpositions and writing form an inexhaustible matter for research and creative work.

The polyphonic panoramic installation was produced by the Aubusson Cité Internationale de la Tapisserie [International City of Tapestry]. How did you conceive this project? Where do the different sound sources come from, in which the spectator is invited to immerse himself?

The tapestry project that I produced as part of the call for projects at the Aubusson City of Tapestry is part of the extension of my previous works: sculptures, installations, sound instruments and devices. After carrying out a lot of research (historical and artistic) into the specific features of the Aubusson tapestry, I immediately realized that these works had a close connection with music, both at the level of representations (musicians, thousand-flower birds) and at the level of their manufacture.

EQUIVALENCES AND TRANSCRIPTIONS

The formal and technical links between the gestures associated with the interpretation made by the musician and the loom setter are very close, and even at times similar. On the other hand, the vocabulary is also, sometimes, identical (weft, score, song, flute, harmonies). The musician performs a musical score based on a graphic writing, while the loom setter interprets a “score-image”, with the staves written or coloured... In both instances, the performers or players match the sounds and images. These two forms of transcription refer us to the immateriality of music and of the image projected. The loom is to the harp what the bow is to the string.

THE MOTIF

A lot of tapestries depict musicians and birds, they conjure up music in shadow. The melody forms a constant environment so as to project the spectator into a celestial space that's harmonic and outside time. The landscapes in which the “figures” are incorporated are represented in the background and often in a diagrammatic way (mountains, hills, rocks). I've noticed that these landscapes looked like the acoustic spectrograms obtained by a digital analysis of frequencies. So I've decided to dwell on these “spectral” forms in the background as the representation of an acoustic and musical environment. Because the word, the voice, the song and music all “inhabit” these tapestries, but without being audible, I wanted this accompanying landscape (a kind of choir) to form the main and only image of the representation. So what is presented, in the form of a panoramic mountain, is nothing other than the form of the sound...

THE MUSIC

In order to “manufacture” this soundscape, I recorded bird songs, which are visible in a recurrent way in the tapestries (nightingale, titmouse, blackbird, dove...) as well as whistled words, so as to make a sampling of melodies for the production of a sound and musical composition. This sound model was then digitally analyzed in order to create an acoustic spectrogram. This latter takes the form of a mountainscape.

This drawing produced by the waves and sound frequencies of the whistles incarnates the hidden dimension of the bird song and makes the material quality of the music visible. The sound of the bird song is not only evoked and suggested, but “monumentalized”. The image of the soundscape forms the essential and only object of the representation. This panoramic landscape unfurls over several metres in order to “project” the spectator into the monumentality of an acoustic and visible environment. The landscape incarnates and materializes a universal melody: the words of birds. The music is translated into imagery, and the loom setter is its silent performer.

THE ARCHITECTURE

As part of my research, I've been able to observe that, at the outset, the tapestries had several functions: a function of thermal protection, a function of social “representation”, a “decorative” function... The tapestries could be moved and had a very close relation with the architecture in which they were installed (dimensions, proportions, forms), and sometimes they also divided the

space in the form of “partitions”. Their supple shapes meant that they could be rolled up and moved.

The tapestries might be defined as forms of nomadic architecture, they contain the promise of their displacement... The tapestries are also forms of supple and enveloping architecture, they are the guarantors of an intimacy that is kept during movements and changes of domicile. Carpets and tapestries refer to moving house, those objects, pictures and architectures all represent the idea of a perpetual residence that clings to the body. The tapestries hanging in “interiors” envelop bodies, and protect them while projecting them into a remote world. They propose a motionless journey... the figures: characters and animals refer to narratives in which all the senses are summoned.. This is why I've chosen to present the panoramic tapestry project in the form of an architectural arrangement designed to the body's proportions. The ten square metres of this architecture tally precisely with the ten square metres of the standard minimum living area per person necessary for man (monk's cell, meditation space, astronaut's capsule...). the spectator is invited to enter the tapestry space in order to have the experience of a visual and acoustic immersion.

THE PANORAMA

The architectural form of the panoramic tapestry has been borrowed from the architecture of the DIORAMA or OPTIC THEATRE, on a scale in proportion with the body (Ø 2.20 m.). Dioramas offered the spectator an experience of the image on a monumental scale. In the 19th century, the panoramic “screens” of dioramas were made with paint and presented panoramic landscapes in motion... These paintings/décors proposed a motionless journey. The landscape painting was displayed like a décor, the landscape was theatricalised... and by being transformed into a spectacle, the landscape painting summoned all the senses...

THE ARRANGEMENT

The work “Panoramique Poliphonix” is a woven and acoustic architectural arrangement. When the viewer enters the structure, a movement detector triggers a sound track. This 7-minute composition was made using recordings of bird songs in gardens and dialogues which I have written and here interpreted in silbo gomero whistled language. The words whistled by people and sung by birds respond to each other and question each other in an impossible dialogue.

塞西爾·勒·德里訪談

你透過裝置藝術及雕塑衍生的不同系統，發展你的聲音創作；如何從聲音角度去感知空間，是你的作品中反覆出現的主題。你能用兩個例子，為我們說明一下嗎？

的而且確，我的作品多年以來均反覆探討空間的問題。我的第一件聲音藝術作品《10平方米聲音空間》創作於1995年，當時已可在作品中看到從聲音角度，如何感知空間的主題。那件作品是一棟2.5米 X 2.5米 X 2.5米的建築，是一個以反光物料組成的黑色的大方塊，支架則為鐵製。在那個黑暗、封閉的空間裏，一段磁帶循環播放，播放出來自該建築的聲響。我希望讓身在建築內、目不視物的觀眾，聽到建築本身的聲音。

以聲音來表達一個三維空間，是我的第一階段研究，而聲音如何在聆聽者腦內投射出圖像，以及觸感如何做到同一點，亦是我的興趣所在。對一段音樂或噪音的記憶，會令人猶如陷入短暫的失明。視線模糊、聽覺懸置、內心有沉靜的音樂：即是所謂的Alexism。我最近製作了一段影片，題為《賦格》，是一段以全黑螢幕為背景的投射，一個鋼琴家的一雙手在演奏巴哈的樂曲，但演奏沒有聲音，觀眾也看不見琴鍵；鋼琴家的手沾了白油，會在彈過的琴鍵上留下油跡。演奏者以這種方式，在看不見的琴鍵上「作畫」，他演奏的音樂觀眾聽不見，但熟悉樂譜的觀眾能夠認出來是哪一首樂曲。這兩件作品相隔20年，但提出的是同一個疑問：我們能否令聲音能夠被觸摸、被看到，即使在靜默之中？如此一來，建築、風景及一切物件，都是噪音、聲音與音符的空間與媒介。

過去數年，你亦曾嘗試從語言、甚至是肢體或其他語言的角度去理解聲音，在遠赴墨西哥、中國等地時仍繼續此項研究。能為我們介紹一下你這方面的感悟嗎？

作為一個藝術家，我感興趣的是語言與音樂之間可能的連繫。音樂令人們毋須言語也可以交流；口哨語就集兩者之大成，既是語言，又像雀鳥咏出的音樂。在我的藝術實踐中，聲音與空間是探索的基本。在我發現語言這個課題的吸引之處前，我的聲音作品、雕塑與裝置，均旨在讓觀眾去聆聽及感受他們身處的空間、建築物及環境。之後，我漸漸發現聲音是一種有著無限可能的元素，有著衍生出視覺效果與詩意的潛力。

因此在15年前，我開始利用口哨語創作，創作出《silbo gomero》。發現了口哨語，有助我將語言音樂化的課題看得更清楚。口哨語是一種祖語（即若干同屬語言的共同先祖），而祖語即是音樂。口哨語就像是由人類去說雀鳥的語言，它介乎音樂與字詞之間，也是世上唯一一種能以聲音模擬出來的語言。說口哨語的人與聽這種語言人的，必須非常專心地聆聽身週世界的聲音，因為他們之間的地理距離太遠，需要極為專注地去聆聽身週的聲音細節。

神秘的口哨語，被科學家稱為鏡像語言，與不少民族語言有關：庇里牛斯山的巴斯克語、加那利群島的西班牙言、中國的布依語、墨西哥的奇南特克語、以及卡斯塔莫努的土耳其語鳥語等。口哨語將文字原本的讀法，以一種帶旋律的方式發聲，字詞就像放大的音素一樣。

我以口哨語為主題，創作過不少環繞聲音及音樂的作品，形式包括影片、演奏會、演出及裝置藝術等。語言這回事、語言如何音樂化，以及語言不同的轉化及表達方式，是研究與創作課題的無限泉源。

今次展出的作品是一個具兩個組成部份的大型裝置，由奧比松國際氈藝中心製作。這件作品的靈感何來？作品中不同錄音的聲源是？

這件以掛氈為主角的作品，是奧比松國際氈藝中心的邀請，亦是我過往作品（包括雕塑、裝置、聲音裝置等）的延伸。就奧比松氈藝的歷史與藝術價值進行深入研究後，我立即意識到這些氈子從製作過程到表現形式（氈子的圖案包括樂手與千蕾鳥）的層面，均與音樂有著密切的關係：

共通點與轉錄方式

樂手與編織手的動作，在形式及技巧上連繫很強，甚至很像；兩者使用的一些專有名詞也是一樣的。樂手會根據用圖案來編寫的樂譜去演奏，而編織手同樣是根據指示顏色與圖案的譜表去編織的，兩者均是按照圖樣去做。這兩種轉錄的方式，令我們想到音樂與織出圖案的非物質性。織布機相對於豎琴，就如弓相對於弦一樣。

主題

很多氈藝都以樂手與雀鳥的圖案裝飾，暗中指向音樂；而旋律則營造出一個環境，引領聽眾進入一個和諧而出世的超凡空間。在織藝中，主要圖案身處的背景（遠山或岩石），通常是以模糊的方式處理

的；我覺得這種背景，與透過數碼分析頻率得出的聲音譜圖很像。於是我決定細化這些類似譜圖的背景，以作為聲音與音樂環境的呈現。主線的字詞、話語、樂曲與音樂，都處身於這些掛氈中，觀眾聽不見，我希望這些背景可發揮類似合唱團和唱的作用，成為最主要的視覺元素。事實上，以全景山脈的形象出現在觀眾眼前的，其實是聲音的形態。

音樂

為了「製造」這個音景，我錄下了夜鶯、山雀、畫眉與白鴿的鳥語，將牠們的鳥語以可視形式畫在氈上；此外我還錄下了口哨語的字詞，以作為聲音與音樂創作、製作的取樣對象。這個聲音模式經數碼分析，製作出聲音譜圖，成為山脈一般的圖案。

這以聲音波浪及頻率製成的口哨語圖像，體現出鳥語的隱藏面向，將音樂的物質性可視化。鳥語不只在作品中播放，還被製成永久的可視物。這個音景的影像，成為了最重要的表現物。全景掛氈長達數米，務求令觀眾感受到聲音化作可視環境的龐大氣勢。這幅圖像將一種普遍的聲音、即鳥語可視化，將音樂轉化為圖像，而編織家就是無聲的演奏者。

建築

我在研究當中觀察到，掛氈有幾個不同的功能：保溫、炫耀家世、裝飾等等。掛氈可以到處移動，與它們所在的建築，有著莫大的關係（面向、比例、形態等），有時會被用作屏風，將房間間隔開，不需要時則可捲起移走。

掛氈一般會被認為是臨時建築的物品，因為容易四處搬動；但同時掛氈也溫暖與包容的象徵，令室內的人感到親切，尤其在搬家之後。地氈與掛氈是可以隨時移動的物件，而其他的傢俱與建築本身，則意味著永久。掛在室內的掛氈可令人感覺包容，保護著室外人免受外界侵擾，同時又引領他們踏上一次足不出戶的遠行：氈上的圖案，包括人類角色與動物，都撩動著觀者的感覺…所以我選擇將這幅全景掛氈，配合建築及人身的比例製作；這幅面積10平方米的掛氈，正切合人類所需要的最小居住空間（僧侶的住處、冥想的房間、太空人的休息室均按此比例建造）。觀眾將受邀進入這幅掛氈所在的房間，在視覺與聽覺上完全沉浸其中。

全景

這幅全景掛氈的製作方式，靈感來自19世紀的劇場佈景及光學影戲機，並以人身比例計算出合適的高度（2.2米）。19世紀的劇場佈景，將宏偉的風景展現於觀眾眼前，當年的佈景是以油漆製作的，一直挪移地呈現全景風光，帶觀眾走上一段毋須行走的旅程。這些風光佈景會以裝飾品的方式展示，當中的風景被戲劇化。透過將風景描繪成奇觀，這些風光繪畫可令觀眾的感官完全打開…

聲音編製

今次展出的《Panoramique Poliphonix》是一個結合織藝與聲音的作品。進入展場時，觀眾的動態會觸動揚聲器播放一段7分鐘

長的聲帶，內容為鳥語錄音，以及我編寫後翻譯成口哨語的人類語言。尤如一次不可能的對話，人類的口哨與雀鳥的歌聲互相呼應，同時互相質問。